

Edward MacDowell.

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ARTHUR P. SCHMIDT.

Boston

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146 Boylston Street.

136 Fifth Avenue.

CLAIR DE LUNE.

La lune était sereine et jouait sur les flots.
La fenêtre enfin libre est ouverte à la brise;
La sultane regarde, et la mer qui se brise,
Là-bas, d'un flot d'argent brode les noirs flots.
(Victor Hugo., "Les Orientales.")

Languido, flebile.

E. A. MAC DOWELL, OP. 37. N° 1.

The musical score for 'Clair de Lune' by E. A. Mac Dowell, Op. 37, No. 1, is presented in five systems. The key signature is G major (one sharp) and the time signature is common time (C). The tempo and mood are indicated as 'Languido, flebile.' The score includes various dynamics: *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *dolce* (sweet), and *pp* (pianissimo). The piece features flowing arpeggiated figures in the right hand and sustained chords or simple bass lines in the left hand. The final system includes a double bar line and a key signature change to D major (two sharps) for the concluding section.

poco marc.

pp

cresc.

molto cresc.

ff

din.

p

dolce

rall.

pp

p

pp

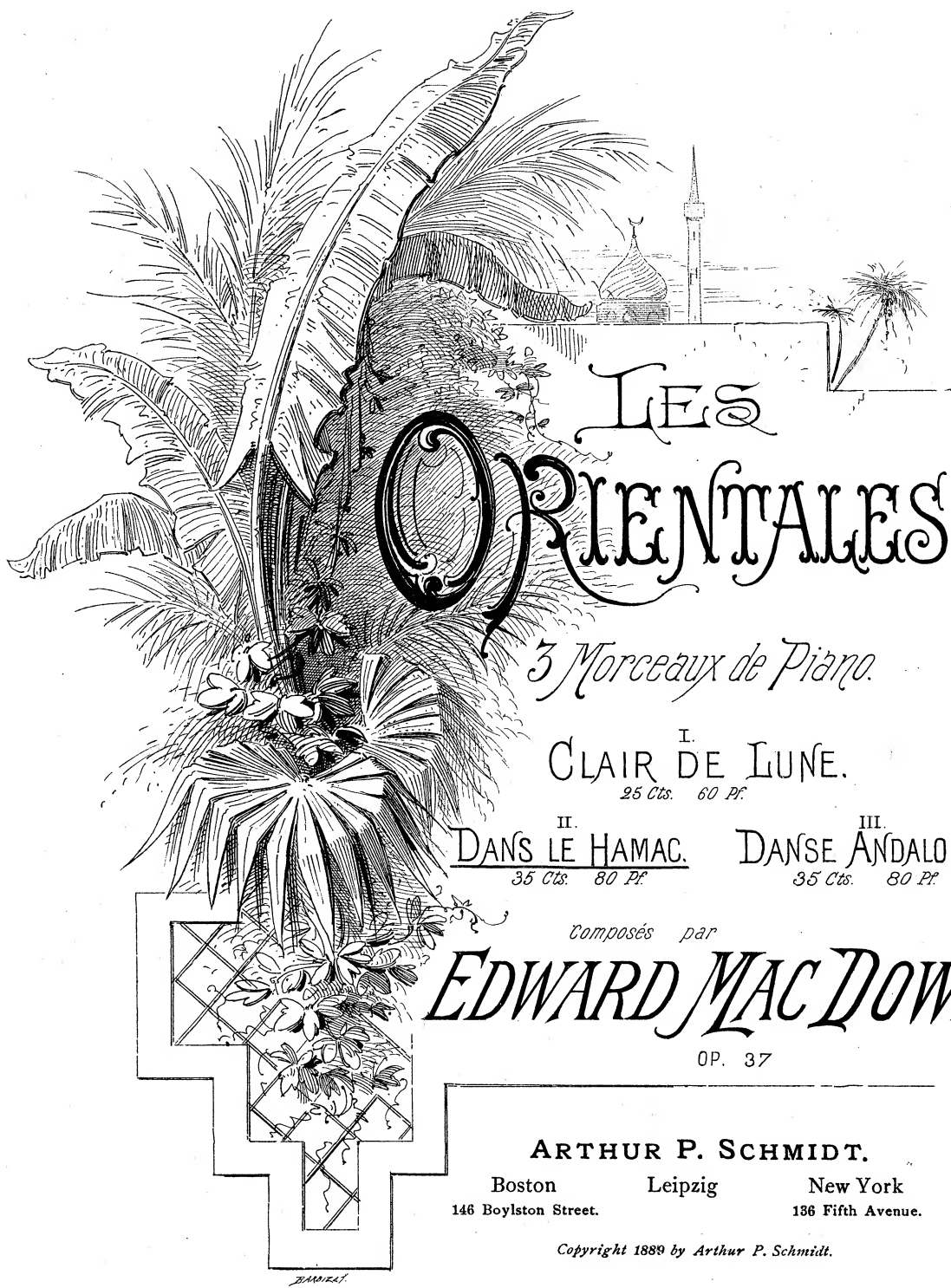
ppp

m.g.

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published by **Arthur P. Schmidt, Boston & New York.**

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35 Cts. 80 Pf.

III.
DANSE ANDALOUSE
35 Cts. 80 Pf.

Composés par

EDWARD MAC DOWELL

OP. 37

ARTHUR P. SCHMIDT.

Boston
146 Boylston Street.

Leipzig

New York
136 Fifth Avenue.

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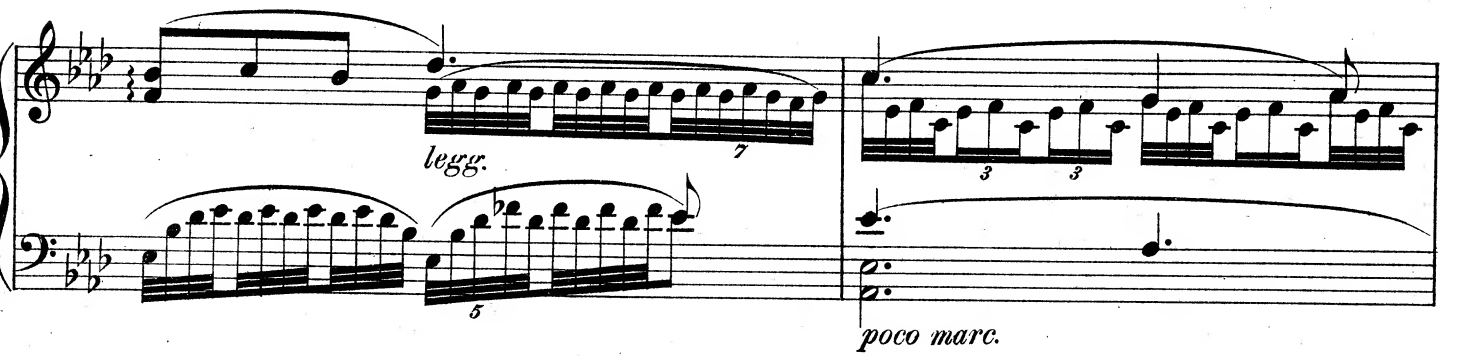
DANS LE HAMAC.

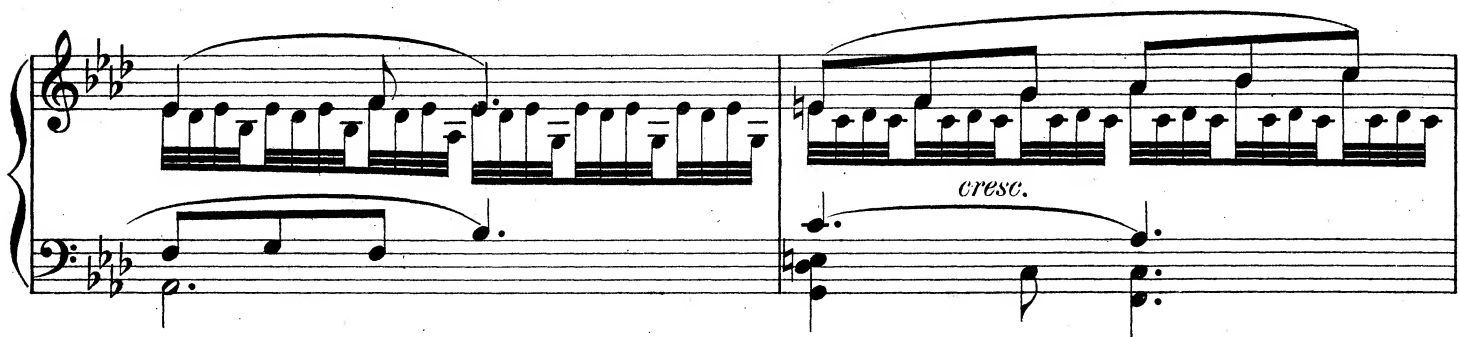
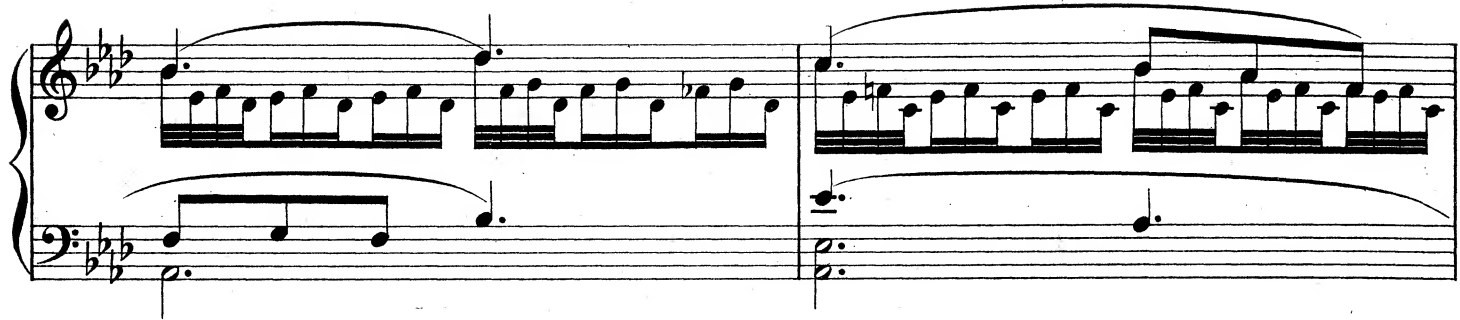
Sara, belle d'indolence,
Se balance,
Dans un hamac, au-dessus
Du bassin d'une fontaine
Toute pleine
D'eau puisée à l'Ilyssus.
(Victor Hugo., Les Orientales.)

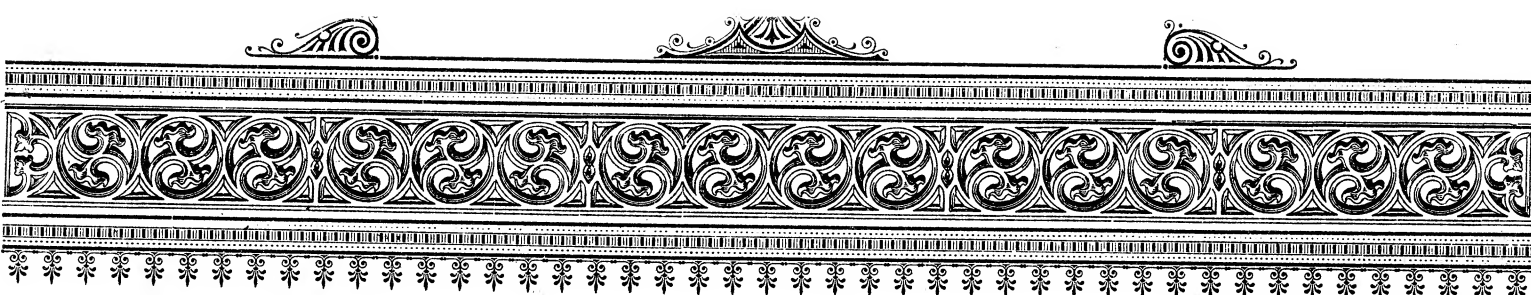
Allegretto con indolenza.

E.A. MAC DOWELL, OP. 37. No 2.

The musical score is written for piano in 6/8 time, key of B-flat major. It consists of five systems of notation. The first system begins with a piano (*p*) dynamic and includes a piano (*pp*) section. The second system continues with a piano (*p*) dynamic. The third system features a piano (*pp*) section followed by a pianissimo (*ppp*) section. The fourth system is marked *leggierissimo, mormorando*. The fifth system includes fingerings 3, 5, 1, 2, 1.







Compositions by Edward Mac Dowell

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(Sweet blue-eyed Maid, Sweetheart tell me, Thy Beaming Eyes, For sweet love's sake, O lovely rose, I ask but this.)	
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(Long ago, Sweetheart mine, The Swan bent low to the Lily, A Maid sings light and a Maid sings low, As the gloaming shadows creep.)	


Part Songs.

≡ **Men's Voices.** ≡

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No. 2. Springtime. 12
No. 3. The Fisherboy. 12
Op. 41 No. 1. Cradle Song 10
No. 2. Dance of the Gnomes. 10
Op. 52 No. 1. Hush, Hush! . . . . .	. 10
No. 2. From the Sea . . . . .	. 10
No. 3. The Crusaders (German or English words) . . . . .	. 15
Op. 53 No. 1. Bonnie Ann . . . . .	. 10
No. 2. The Collier Lassie . . . . .	. 10
Op. 54 No. 1. A Ballad of Charles the Bold . . . . .	. 10
No. 2. Midsummer Clouds	
Two Songs from the Thirteenth Century.	
No. 1. Winter wraps his grimmest spell. . . . .	. 10
No. 2. As the gloaming shadows creep . . . . .	. 10

≡ **Mixed Voices.** ≡

Op. 43. Two Northern Songs:	
No. 1. Slumber Song . . . . .	. 10
No. 2. The Brook . . . . .	. 10
Op. 44. Barcarolle. With Pianoforte accompaniment, four hands . . . . .	. 75
The Same. Voice parts only . . . . .	. 25

 The grading is from 1a, easiest, to 6c, most difficult, with subdivisions of the grades as follows: 1a, 1b, 2a, 2b, 3a, b, c, etc. The Key of all Songs has been given in Capitals, and their compass in small letters.

Edward MacDowell.

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ARTHUR P. SCHMIDT.

Boston

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New York

146 Boylston Street.

136 Fifth Avenue.

DANSE ANDALOUSE.

Sous l'arbre à soie et l'oranger
 Dansaient les brunes Andalouses.
 (Victor Hugo., „Les Orientales“)

E. A. MAC DOWELL, OP. 37. N° 3.

Allegro feroce, quasi moresco.

The musical score is written for piano and voice. It begins with a piano introduction marked *ppp*. The first system shows the piano part with a triplet and the vocal part with a tenor line marked *ten.*. The second system continues with the piano part marked *p* and the vocal part with *sotto voce m.d.* and *p*. The third system features the piano part marked *pp* and the vocal part with *f ten.* and *pp*. The fourth system shows the piano part marked *p* and the vocal part with *f ten.* and *sotto voce*. The fifth system concludes with the piano part marked *cresc.* and the vocal part with *mf* and *f p*.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Treble staff begins with a piano (*pp*) and *legg.* (leggiero) marking. Bass staff has a *ten.* (tension) marking. Dynamics include *p* (piano) and *ten.*
- System 2:** Treble staff has a *ten.* marking. Bass staff has a *p* marking.
- System 3:** Treble staff features complex fingering (e.g., 2 3 1, 8, 8, 1 4, 1). Bass staff has a *f* (forte) marking and *con fuoco* (with fire) instruction.
- System 4:** Treble staff has a *cresc.* (crescendo) marking. Bass staff has a *p* marking.
- System 5:** Treble staff has a *ten.* marking. Bass staff has a *ff con fuoco* (fortissimo with fire) marking.
- System 6:** Treble staff has a *ten.* marking. Bass staff has a *ff* (fortissimo) marking.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: Treble staff begins with *ten.* and *ff*. Bass staff begins with *pp* and *legg.*. The system concludes with *ff* and *fff feroce*.

System 2: Treble staff features a series of chords. Bass staff features a complex melodic line with slurs and fingerings (1, 2, 3, 4). The system concludes with *fff*.

System 3: Treble staff begins with *ten.*. Bass staff features a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). The system concludes with *ten.*

System 4: Treble staff begins with *mf* and *3*. Bass staff begins with *mf*. The system concludes with *ten.*, *dim.*, *p*, *dim.*, and *m.d.*

System 5: Treble staff begins with *3* and *pp*. Bass staff begins with *pp*. The system concludes with *ten.*, *sempre dim.*, *ppp*, and *pp*

System 6: Treble staff begins with *ten.*. Bass staff begins with *mf* and *ten. pp*. The system concludes with *fff*, *fz*, and *fz*

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